NOTE

ONLY THE FOLLOWING PAGES OF THIS

PUBLICATION HAVE BEEN FILMED

Cov. 1, p. 3, 11-13, 28.

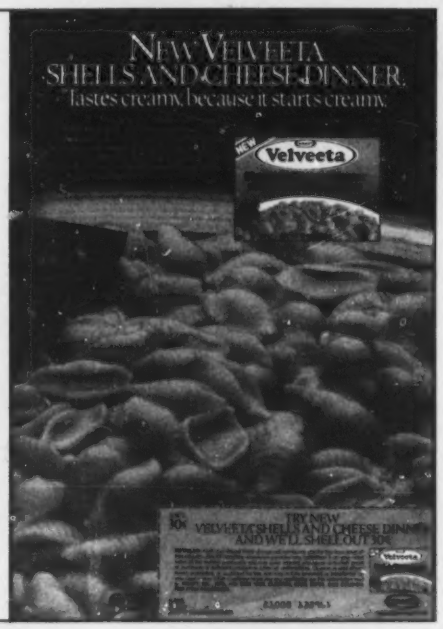
C2710-1

$1.25 a copy; $52 a year

Thursday, September 13, 1984

Advertising Age®

The International Newspaper of Marketing © Entire contents copyright 1984 by Crain Communications Inc. All rights reserved.


New Velveeta
Shells and Cheese Dinner.
Tastes creamy because it starts creamy.
New
Velveeta
Try new Velveeta Shells and Cheese Dinner and we'll shell out 30¢

Kraft shells out

Kraft Foods launches Velveeta Shells and Cheese enriched macaroni dinner nationally with newspaper supplement ads via Foote, Cone & Belding, Chicago. The ads, featuring 30¢-off coupons, will run through October.

Daytime sold out; it's billion $ baby

By VERNE GAY

NEW YORK—Daytime on network tv has become the first daypart to reach a virtual sellout through the rest of the year. The development is the result of a rush of new advertisers and hefty budget increases this season from traditional daytime spenders.

Including upfront, scatter and barter-syndicated programing such as the "Donahue" show, sources estimate the total daytime market this year should exceed the $1 billion mark for the first time.

The daytime market was extremely brisk in the upfront season last May through June. The scatter market has been helped by the general belief among advertisers that demand would remain strong through Christmas and no price drops could be anticipated.

Network sources report last spring's upfront buying spree had consumed 90% of NBC's daytime inventory for $265 million; roughly 80% at CBS for $330 million, and about 75% at ABC for $265 million.

The strong daytime sales also reflect a growing attitude among big advertisers that the cost-per-thousand efficiencies in daytime are more attractive than in prime time, sources say. As a result, the new daytime dollars are coming out of prime time budgets. The three-network average cpm on homes in daytime in the upfront market was $2.50, or a $6.50 cpm against women 18 to 49. Prime time cpm averages are about double the rates for daytime.

"I noticed that our biggest prime time spender last year increased its daytime spending 75% and prime was cut a degree," said Gary Carr, vp-associate director, network programing, SSC&B, New York. "For

(Continued on Page 37)

Tells retailers beware direct marketers

Zale in 'direct' assault

By TOM BAYER

DALLAS—A prominent retailer blasted direct marketing this week, calling the growing industry "public enemy No. 1" to retailers and shopping centers and a threat to their existence.

Speaking at the International Council of Shopping Centers meeting here, Donald Zale, chairman of Zale Corp., described direct marketers as "a new breed of competition" who have taken "a lesson" from retailers.

"They're trying to beat us at our own game by giving consumers what they want, and doing it in a time and money-saving fashion," he said. "They are in existence to take customers out of the malls and out of our stores."

Mr. Zale sounded a battle cry urging retailers and shopping center owners to unite. "We can't remain passive about this issue, only thinking of the short term," he said. "Retailers and shopping center owners and operators must band together. It will take all of us, working together with the experts in related key areas, to begin formulating the kinds of strategies that will ensure our survival."

To create a blueprint for addressing the challenge, Mr. Zale suggested the ICSC conduct a forum with a leading university that would be "a watershed event where major retailers, shopping center owners and operators, banking officials, futurists, economists and market researchers could begin formulating pragmatic strategies.

"Consumers are waiting for ideas to shape their lives," Mr. Zale said. "Let us be pro-active and make that happen."

Mr. Zale, whose $939.8 million company does 90% of its business in shopping centers, sized up the "enemy" by noting that it has been growing at twice the rate of retailing. Direct marketing was a $150 billion industry

(Continued on Page 39)

Lorimar hunts for a top shop

By BOB MARICH

CULVER CITY, CAL.—Lorimar, the public company best known as producer of CBS-TV's "Dallas," is poised to go on another agency acquisition spree, this time looking to take over one of the 20 largest shops in the U.S.

Sources report that Lorimar, flush with the prospect of huge profits from syndication sales of its off-network tv series, wants an agency with a strong international presence, primarily to serve as a network for the international sale of its syndicated programing. Sources also said the target shop, not identified by Lorimar, will be larger than Kenyon & Eckhardt, the 23rd-largest U.S. agency, which Lorimar acquired in August, 1983.

Heading the list of takeover candidates are publicly traded agencies, sources said.

Officials at Lorimar have declined comment on the reports.

Leo-Arthur Kelmenson, chairman of K&E Holdings, said there

(Continued on Page 37)

ESPN deal set

By SUSAN SPILLMAN

NEW YORK—Nabisco Brands' purchase of 20% of Entertainment & Sports Programming Network from ABC Video Enterprises will mean more "in-depth and controversial" in-studio sports programming, says ABC Video president Herb Granath.

The long-expected $60 million deal (AA, July 5, *et seq.*) was announced Sept. 11.

ABC's Fred Pierce gets new pact. See Page 37.

Implementing ESPN's new look will be the job of Ohlmeyer Communications Corp., the program packaging and advertising concern jointly owned by Nabisco and former NBC Sports exec producer Don Ohlmeyer. Ohlmeyer Communications negotiated the ESPN

(Continued on Page 37)

Presstime

Ericsson's $10 million account lands at B&B

GREENWICH, CONN.—Ericsson Inc., the U.S. subsidiary of the Swedish-based communications giant of the same name, has selected Benton & Bowles, New York, after a three-month review. The 1985 budget for the marketer of corporate telecommunications equipment will be $10 million, a source said. That is said to be dramatically higher than the current budget at David Deutsch Associates, Ericsson's former agency.

DMA chooses Gitlitz as president-ceo

NEW YORK—Direct Marketing Assn. has named Jonah Gitlitz president-chief executive officer. Mr. Gitlitz, currently DMA's senior vp-public affairs and head of its Washington office, will succeed Robert DeLay, who will become a board vice-chairman. Postmaster General William Bolger earlier withdrew from consideration for the post (AA, Sept. 10).

Chiat/Day switches lawyers after ruling

LOS ANGELES—Chiat/Day president Guy Day said the ad agency has hired new legal counsel after being "stunned" by the preliminary injunction granted to Godfather's Pizza last week (AA, Sept. 10). Stroock & Stroock & Lavan, Los Angeles, replaces Lillick McHose & Charles as the agency's law firm. Also, Chiat/Day has reassigned several people barred from working on the $20 million Pizza Hut account, in light of the ruling, and plans further legal action.

(Continued on Page 39)

Out this week

The nation's leading advertisers increased ad spending 10.5% in 1983, according to ADVERTISING AGE's 29th annual review of the nation's 100 leading advertisers, to be issued this Friday, Sept. 14.

NEWSPAPER

Aziza tries nail

AA
DC 20014 4CONGLI FMJE M
CONGRESSIONAL INFO SERVICE
SPI ACQUISITIONS
4520 EAST-WEST HWY #800
WASHINGTON DC 20014

Aziza tries nail polish in a pen

By PAT SLOAN

NEW YORK—For 50 years, Chesebrough-Pond's Prince Matchabelli executives say, women have been polishing their nails with color that comes out of a bottle and is applied with a brush. Now, Greenwich, Conn.-based Matchabelli is about to offer an alternative with the Aziza Polishing Pen, a gadget that resembles a felt-tip marker.

The nail-enamel category is a $216 million retail business in drug, food and mass-merchandise outlets, according to T.H. Augenbraun, vp-marketing of cosmetic products. In drugstores, which account for 60% of all sales, Revlon remains the market leader, posting about a 21.1% share so far this year, up from 17% in 1983. Second-place L'Oreal has fallen back to a 15.1% share as it deemphasized nail color for eye-makeup advertising and promotion, according to industry sources.

In 1985, Cosmair Inc.'s L'Oreal plans to go further afield in makeup with the introduction of foundations and blushers. But with the debut of Polishing Pen in December, L'Oreal most likely will not be able to slack off on nail enamel again. Mr. Augenbraun estimates that Polishing Pen will earn an 8% market share in its first three months.

Polishing Pen will receive about $2.8 million in network tv and national print advertising from Waring & LaRosa Advertising during its introductory period, a sum that is competitive with the market leaders. Baltimore-based Noxell Corp.'s Cover Girl ranked third with an estimated 13% share this year, spending about $6 million in 1983.

With a patented delivery system and formula, Matchabelli president Ed Rabin believes Polishing Pen may be the only product of its kind for two years. A spillproof metal canister whose outside color is coded to the shade inside features a contoured fiber tip that applies the enamel neatly and evenly. The enamel, which dries in less than half the time of traditional products, allows bare nails to be completely manicured in less than five minutes.

Polishing Pen will sell for about $3.50 compared to around $2.35 to $2.75 for

(Continued on Page 38)

Video on menu at McDonald's

By SCOTT HUME

McDonald's wants its message to reach the video generation through a new blend of broadcast and point-of-purchase advertising.

At selected stores, the burger giant has installed videomonitors in overhead menu boards, the first fast-food company to do so. Customers waiting to place their orders not only can peruse the traditional list of products and prices but also can watch continuously shown food photography culled from tv commercials or, in some cases, full-length commercials.

One site for the test is McDonald's recently opened restaurant in New York's Times Square. That location has the potential to be one of McDonald's busiest stores, as well as provide a broad cross section of consumers for the test. At least one store in Washington also has gone electronic.

A McDonald's spokesman said the chain will be monitoring customers' reactions to the videoscreen's presence and testing whether it increases sales of featured products.

"We have some great product photography and we thought we might as well use it," a McDonald's spokesman said. "[The video-

(Continued on Page 38)

Close to a homogeneous market, study says

Hispanics: All for one?

By SUSAN SPILLMAN

NEW YORK—A new Yankelovich, Skelly and White study has revealed that Hispanic Americans are less concerned than before with regional differences among the 17 million Spanish-speaking Americans and can be marketed to as a homogeneous group.

The report, an updating of a 1981 study, which, like the new study, was commissioned by SIN Television Network, also found Hispanic Americans less open to trying new products but still more likely than the U.S. population at large to search out and stay loyal to big-name brands.

The study also found that Hispanics, while still strong in their desire for more Spanish media, are using Hispanic radio and print less now than in 1981.

These findings, good news to SIN because it markets itself on a national level, are significant in several respects. First, marketers had presumed that Hispanics were good targets for new-product launches since they were more likely than the general population to try new brands. While they remain more likely to experiment with new brands, they are less likely than three years ago.

The report also questions claims by Hispanic media and Hispanic advertising agencies and consultants that different Hispanic groups required specialized handling and media.

Yankelovich surveyed 775 Hispanics in personal interviews.

A distinct change from the 1981 study was a "blurring of differences" between U.S. Hispanics of varying national origins. This finding led Yankelovich to conclude that now "the marketer can consider all Hispanics in aggregate as one consumer segment."

Regional patterns of speech, for example, no longer are considered a significant barrier between nationalities, the study said. In 1981 it reported that 42% of U.S. Hispanics said there were "meaningful differences between the way we speak," compared with 34% who said there was today. In 1981, 30% mentioned differences in food and drink preferences as a point of differentiation between themselves and other Hispanics; only 21% now

(Continued on Page 38)

Highlights

Daytime on network tv has become the first to reach a virtual sellout through the rest of the year, due to a rush of new advertisers and hefty budget increases from traditional daytime ad spenders. *See Page 1.*

Nabisco Brands' purchase of 20% of Entertainment & Sports Programming Network will mean more in-depth and controversial sports programing, says an ABC Video executive. *See Page 1.*

Lorimar, best known as producer of CBS-TV's "Dallas," is looking to take over one of the 20 largest ad agencies in the U.S. *See Page 1.*

A new study shows that Hispanic Americans are less concerned than before with regional differences, and can be marketed to as a homogeneous group. *See Page 3.*

McDonald's has installed videomonitors in overhead menu boards at selected stores, the first fast-food company to experiment with a blend of broadcast and point-of-purchase advertising. *See Page 3.*

Chesebrough-Pond's Prince Matchabelli is about to offer an alternative for women who polish their nails—color that comes from a pen instead of from a bottle. *See Page 3.*

In the prime time season ahead, the tv networks plan to use guest stars and exotic locations to bolster viewer interest. *See Page 5.*

The ABC Inc. board gave a vote of confidence to president Frederick Pierce and his management this week in an effort to halt last week's takeover rumors. *See Page 37.*

DIRECT MARKETING

A subsidiary of American Express Co. has made millions of dollars in direct-mail sales, while owning only 20% of what it sells. *See Page 8.*

This month, students in Boston University's school of management will take a one-semester course in direct marketing, the first such course to be taught at the school. *See Page 9.*

SPECIAL REPORT

Radio has proved it's tougher and more versatile than many thought when tv arrived on the scene and radio's commercial future was in doubt. *See Page 11.*

The people behind the voices in radio and tv commercials are members of an elite group. While the work often means anonymity, it also provides longevity. Voices don't grow old; they add character. *See Page 18.*

Arbitron Ratings Co. introduced a computerized ratings service this summer to a rash of opposition. *See Page 24.*

Convincing advertisers that radio is a strong medium is the goal of a national campaign from the Radio Advertising Bureau. *See Page 26.*

REGIONAL REPORT

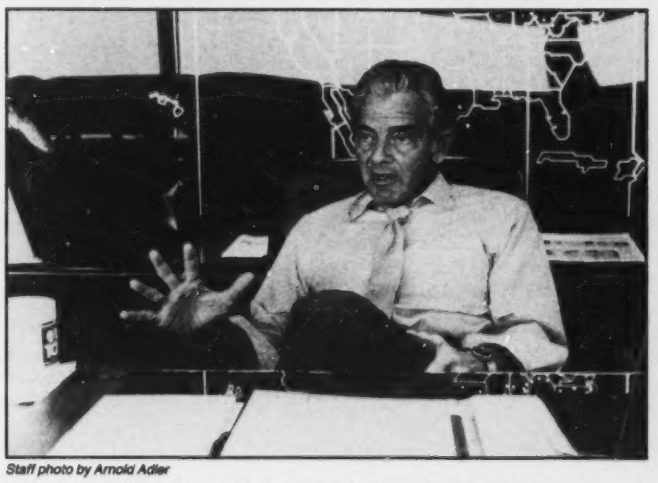
As symphony orchestras around the nation tune up for the fall concert season, many have turned to advertising agencies or their own marketing and promotion departments for campaigns to draw audiences. *See Page 38.*

REGULAR FEATURES

ADVERTISING MARKETPLACE	35	LETTERS	5
BRADY	32	PARTING SHOT	34
CREATIVE FOCUS	34	PHOTO REVIEW	6
IN THE NEWS	37	WORDS FROM GARTNER	32
		WORLD NEWS WIRE	37

Vol. 55, No. 59—ADVERTISING AGE (ISSN 0001-8899) is published twice weekly except three times a week the last week in March, the second week in September and except once a week the third week in November, the third week in December, the fourth week in December at 740 Rush Street, Chicago, IL 60611. Second-class postage paid at Chicago and additional mailing offices. Send address changes to ADVERTISING AGE, Circulation Department, 740 Rush Street, Chicago, IL 60611. Microfilm copies are available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mich. 48013. Microfiche copies are available from Bell & Howell, Micro Photo Division, Old Mansfield Rd., Wooster, O. 44691.

$1.25 a copy, $52 a year, $95 two years. Add $99 per year for air delivery to Europe & Middle East. Add $31 for surface mail to all other foreign countries. WILLIAM STRONG, vp-circulation; ROGER DI GREGORIO, fulfillment director; HEIDI SCHULTZ, senior circulation manager. Four weeks' notice required for change of address. Address all subscription correspondence to circulation department, Advertising Age, 740 Rush St., Chicago, Ill. 60611 (312) 649-5200.



Staff photo by Arnold Adler

Despite continued losses for *USA Today*, chairman Allen Neuharth maintains that "we're operating with the long haul in mind."

Hopes on rise at 'USA Today'

By WILLIAM GLOEDE

ROSLYN, VA.—*USA Today* will celebrate its second anniversary this week, steeped in red ink but buoyed by the kind of encouragement that only new advertising contracts can bring.

Gannett Co.'s national newspaper, which began publication on Sept. 15, 1982, will cost Gannett $100 million in pretax earnings this year, analysts estimate.

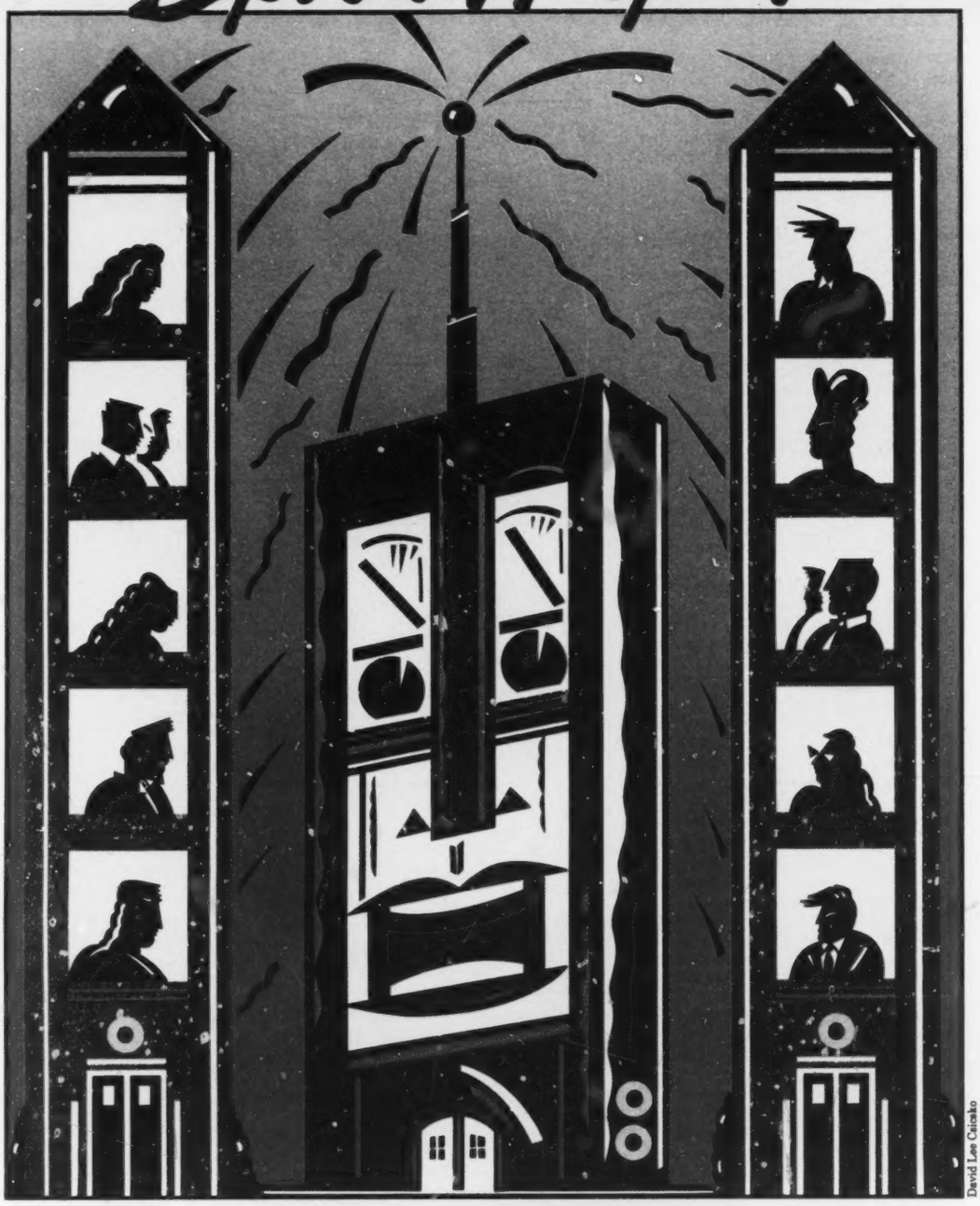
But Gannett clearly is enthusiastic about the brisk pace of recent ad sales, and the word from chairman Allen Neuharth's office is that *USA Today* is here to stay "unless we run into something totally unexpected."

"We're operating with the long haul in mind, even more so than we were two years ago," Mr. Neuharth told ADVERTISING AGE in an interview last week. "We have every reason to think that we can reach the break-even point by the middle of '87 or by the end of '87."

The newspaper's ad pages have been on the rise since the Audit Bureau of Circulations released the results of its *USA Today* circulation audit in June. The paper started

(Continued on Page 36)

Special Report



David Lee Csicsko

RADIO

Medium is alive and well in the age of video

By J. Fred MacDonald

It seemed so clear to so many in the late 1940s that, just as surely as the horse and buggy had given way to the automobile, radio was doomed to extinction now that tv had arrived.

Many industry cognoscenti held views similar to that of one CBS vp, who reported in 1948, "Television is about to do to radio what the Sioux did to Custer."

One year later, a Gallup poll substantiated the dire prophecy. Although at that time only 4% of the U.S. population owned a tv set, 25% of Gallup's survey respondents felt sure that radio would be rendered obsolete by tv. And among those who had experienced tv, one-third of them were certain that video would destroy audio.

For decades radio had served as the American public's principal entertainment and information channel. It had served U.S. business, too, as an electronic billboard on which advertisers spent $425.4 million in 1949—about 10% of all U.S. advertising expenditures that year.

But as the U.S. moved into the tv age, radio's commercial future was in doubt. "Five years from now, when am broadcasting feels the heavy impact of television," warned Federal Communications Commission chairman Wayne McCoy in May, 1949, "the financial returns will undoubtedly be considerably less. These risks should be very carefully weighed by anyone contemplating entering am broadcasting."

Needless to say, the obituary notices were premature. Not only did radio survive the emergence of video, it soon thrived.

Although growth was slow initially, by 1955 industry ad revenues topped $456 million. Five years later the figure hit $622 million, and by 1968 radio billings had surpassed $1 billion.

With renaissance came a revision in prophecy. A 1953 study praised radio's "universal listenership," and the president of the National Assn. of Radio and Television Broadcasters that year hailed the medium as "an essential part of American living," as basic to life as refrigerators, automobiles and "other modern conveniences which have taken on the character of necessities."

More ebullient still was the NBC vp who in 1958 denied the industry ever had a problem. "Radio didn't die," he declared. "It wasn't even sick. The public

(Continued on Page 12)

J. Fred MacDonald is professor of history at Northeastern Illinois University and author of three books, including "Don't Touch That Dial" a history of American radio. His latest book, "The Video Road to Vietnam," will appear next February. He has contributed regularly to past Special Reports on radio.

Medium is alive and well

(Continued from Page 11)

didn't stop loving radio despite tv."

Radio overcame the tv threat because it was versatile, adaptable and well appreciated by American business as an effective means of advertising.

But not all radio enterprises fared equally well. Although local and non-network national billings rose an average of 8.1% annually from 1948 to 1957, network radio, withering under competition from tv, watched billings decline an average of 8.7% annually over the same period.

Radio overcame the tv threat because it was versatile, adaptable and well appreciated by American business as an effective means of advertising.

Station sales offices and ad agencies employed new marketing strategies in their effort to sell radio time, stressing multiple-sponsor and cooperative arrangements, spot advertising and increased sponsorship by local businesses.

Their selling strategies also emphasized those qualities that continued to attract listeners to radio—its portability, relative inexpensiveness, instant companionship and the "multiple attention factor"—meaning people could do other things while listening.

The proliferation of stations and receivers also enhanced the commercial potential of radio. From 1945 to 1955 the number of commercial am and fm radio stations more than tripled, increasing from 929 to 3,196; by 1965 there were 5,289.

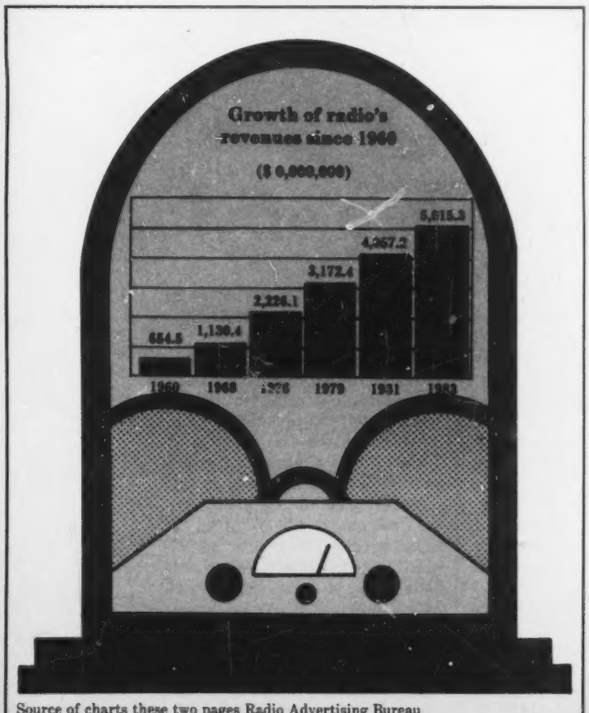
In similar fashion, the number of radios increased rapidly in the early 1950s, as inexpensive extra radios—not only table models, but clock radios, am/fm car receivers and portable transistors for every room in the house—became standard equipment for many households.

Fm broadcasting's meteoric rise in the 1960s and 1970s, radio's quick saturation of U.S. households—98% of which possessed a radio by 1955—and radio's ability to narrowcast its increasingly formatted programing also presented strong selling points.

Narrowcasting offered advertisers an opportunity to target formerly overlooked social groups. Blacks, for example, found new prominence in broadcasting. Radio now offered black news and talk shows, soap operas and music—programs often heard on the expanding number of black-owned-and-operated stations.

In this transitional age, radio triumphed also because sponsors improved their messages. Better commercials made better radio. New talent, new directions, new audiences and new approaches to the consumer made the medium an even more powerful advertising tool. But to improve upon the past was a formidable challenge.

During its pre-tv golden age, radio intrigued the nation with its mix of fascinating programs and advertisements. From "Pepsi-Cola hits the spot/12 full ounces that's a lot," to "Cream of Wheat is so good to eat/That we have it every day," sponsors effectively crooned catchy commercials to the mass audience.



Source of charts these two pages Radio Advertising Bureau

ROY ROGERS, "KING OF THE COWBOYS," Says:
"I WAS RAISED ON QUAKER OATS
THE GIANT OF THE CEREALS!"
Boys! Girls! WIN ROY ROGERS' BEAUTIFUL NEW PALOMINO HORSE "TRIGGER-BOY"
QUICK MOTHER'S OATS
QUICK QUAKER OATS
ROY INTRODUCES "TRIGGER-BOY"
GEE-I'D LIKE TO BE A COWBOY LIKE YOU, ROY!
GET GOIN' THEN, PARDNER, THE WAY I DID - WITH GOOD HEALTHY BREAKFASTS OF QUAKER OATS!
NO WONDER YOU'RE "KING OF THE COWBOYS"!
WELL, I TAKE MY HAT OFF TO THE GIANT OF THE CEREALS - QUAKER OATS!
LOOK! "TRIGGER-BOY'S" NEW TRICK! HE'S BOWING!
BET COWBOYS HAVE TO BE PRETTY STRONG!
WELL, I CAN TELL YOU - QUAKER OATS SURE STICKS TO YOUR RIBS AND BUILDS YOU UP!
I'M NEXT ON "TRIGGER BOY"!
BUCKEROOS, START EATIN' QUAKER OR MOTHER'S OATS PRONTO - SO YOU CAN HAVE A CHANCE TO WIN "TRIGGER-BOY"!
CONTEST RULES—They're easy!
ROY ROGERS, Box Q, Dept. N, Chicago 77, Illinois

Roy Rogers, "king of the cowboys," took his endorsement of Quaker Oats cereal to the radio during that medium's golden age.

Children coming of age in this era of audio-induced imagination had their psyches indelibly etched by commercials for Smiling Ed McConnell's preferred shoes (Buster Brown), Sky King's beloved peanut butter (Peter Pan), the chocolate drink endorsed by Little Orphan Annie and Captain Midnight (Ovaltine), and the favorite breakfast cereals of stalwarts such as Roy Rogers (Quaker Oats), Superman (Pep), the Lone Ranger (Wheaties and later Cheerios), and Jack Armstrong (Wheaties).

But for all its inventiveness, the selling of products in the golden age of radio was no laughing matter. To maintain this tradition of memorable advertising—and compete with the multisensory advantages of tv spots—agency creatives turned to humor.

The person generally credited with introducing levity to radio commercials is Stan Freberg. A satirist and entertainer with credits including tv, phonograph records and radio, Mr. Freberg in 1956 revolutionized advertising with one phrase: "Who puts eight great tomatoes in that little bitty can?" That catchy question catapulted Contadina tomato paste and Mr. Freberg's consulting company, Freberg Ltd. (but not very), into national prominence.

What followed for Mr. Freberg was a veritable hit parade of memorable and successful audio spots—"Omaha Moon" sung in praise of Butter-Nut coffee, the adventures of Tom Swift and his Electric Milky Way Machine, the mass-marketing of Chung King frozen Chinese foods, and his most solemn assignment, selling church attendance for the United Presbyterian Church as a chorus sang:

Where'd you get the idea
You could make it all alone?
Doesn't it get a little lonely
sometimes,
Out on that limb,
Without Him?
It's a great life,
But it could be greater.
Why try to go it alone?
The blessings you lose
May be your own.

The path Mr. Freberg pioneered has been followed creatively by others. Comedy team Bob and Ray sold Piel's beer with their customary dry wit. In the mid-1960s, "the beloved herring maven" and his mother sold Vita pickled herring with the phrase, "make your day a little bit brighter, eat a little pickled herring by Vita," and Mother's gefilte fish with the slogan, "When you eat it, you hear a symphony."

In the 1970s and early 1980s, the marriage of mirth and radio salesmanship was realized most successfully by pairs performing clever, though carefully staged dialog: Jerry Stiller and Anne Meara (as spokesmen for United Van Lines, On-Cor frozen foods, Blue Nun wine) and Dick Orkin and Bert Bertis (Radio Advertising Bureau, West Bend humidifiers, *Time* ["I'm up here in a big airplane"] magazine).

That genre of commercials in turn has spawned what Radio Advertising Bureau vp Dan Flamberg calls today's "lifestyle" ads: Spots featuring "real," as opposed to staged, dialog. Actors speak their lines as though they were part of normal conversation, where responses and questions overlap and where sentences—not always complete *or* perfectly phrased—hang in the air.

Molson Golden's yuppie-oriented spots are the most talked-about example of this genre. The Molson spots, an engaging series of boy-meets-girl-meets-beer commercials, have helped their Canadian product become the second most popular imported brew in the U.S.

That American radio today is booming commercially is apparent from a few 1983 statistics:

- Almost 479 million radios were in use in the U.S.—more than two per person.
- Almost half of all rooms in American homes had radios.
- 70 million *new* receivers were sold.
- 88% of the public listened to radio sometime during any week.
- About 8,260 am and fm stations were on the air.
- Advertising revenues topped $5 billion.

With revitalized network programing, the FCC's deregulatory philosophy, technological advances in transmission and reception, and an improving economy, radio's future as both a programing and a commercial medium seems bright. But many industry insiders remain critical of radio advertising.

Miles David, a 25-year RAB veteran and former chief executive officer, is dissatisfied with ad agencies' failure to understand and exploit radio.

"Ad agencies have been very remiss in their obligation to their clients," Mr. David says, "in not having developed the talents of the current generation of radio writers to make the most effective use of radio sound.

"Tv is consuming most of the creative talent—and yet tv actually demands less from a writer." Agencies, he says, must learn "to write with sound as well as words"—and not just sound, "but also contexts, interactions, and projections of human contact."

Similarly, Mr. Freberg, the doyen of advertising wit, is critical of many of the commercials he hears on radio.

"There are a lot of good agency people working in tv," he says, but ad agencies are not training people for radio. Agencies' mistake, Mr. Freberg says, is that most do not realize that "radio is visual, but you have to approach it through the ear."

The most successful radio promotions, he says, use clever words and sound effects, engaging contexts and memorable music. When they genuinely are humorous, Mr. Freberg says, chances are great they were composed by a professional comedy writer. For example, John Cleese, of Monty Python's Flying Circus fame, contributes much, if not all, of the copy for radio spots he's done for Kronenbourg beer and Callard & Bowser candies.

Radio advertising began in August, 1922, with an 8½-minute, $100 commercial for a housing development in New York.

Despite refinements in sales methods and creative approaches since that maiden commercial, one question remains: If radio advertising has been so successful—especially in the 36 years since tv became a popular commercial rival—how much more profitable might the medium become with a fuller use of radio's inherent audio capabilities—and more aggressive promotion of those capabilities?

A famous radio writer once called the medium a "theater of the mind." Should radio not also be understood as a "billboard of the mind" with still-unexploited implications for imaginative and stimulating salesmanship?

Tv tests tried and true spots

By Marie Spadoni

You're jogging through the park, listening to the music of a favorite radio station piped through your headphones. Suddenly you hear that throaty, sultry chuckle and you stop in your tracks. Where is she? Overcome by the moment, you search for the tall, wheat-blond beauty with the soulful brown eyes. Alas, it is merely an illusion, a voice over the airwaves—the Molson Golden woman.

Such strong imagery in radio is one of advertisers' most tangible commodities. Aided by creative copy, charismatic characters and scintillating sound effects, radio advertising entertains the consumer and, at the same time, instills brand awareness—qualities advertisers seek when creating ads for various media, including tv.

One of radio's attributes is its mystique—its ability to stretch the listener's imagination near the snapping point.

However, advertisers have tried to bring to tv, a visual medium, what they consider good radio advertising.

"I knew it could be done," says Rennie Solomito, referring to Molson Golden's recent tv spots. The advertising manager for Martlet Importing Co., Molson's Great Neck, N.Y.-based distributor, says he was a longtime advocate of putting the radio spots—featuring the voices of Garrett Brown and Anne Winn as the bantering duo who end up sharing a Molson Golden beer—on tv.

Incidentally, both Mr. Brown and Ms. Winn are creators and producers of all Molson radio and tv advertising. Dancer Fitzgerald Sample, New York—as of April 1—oversees over-all objectives for the importing company. Rumrill-Hoyt, New York, was Martlet's former agency.

Maintaining the mystique of the spots was a key concern, Mr. Solomito says.

The magic of radio is the listener's ability to fantasize, so the company was unsure about what type of visual aid to offer tv viewers.

The answer was a series of commercials shot on location featuring both radio characters—from their chins down.

In this instance, according to Mr. Solomito, the mystery continues—with tv communicating the same message as radio.

However, while the message may remain constant, the cost more than doubles from one medium to the next. "People get a little frightened when they start adding up the sums," Mr. Solomito says, pointing out that the Molson tv spots cost more than $100,000 each.

Often a company will sacrifice one medium for the other, failing to reinforce the translated tv campaign with the original radio spots. But Martlet continues running Molson radio ads in markets where the tv ads run, Mr. Solomito says.

"The move to tv was dictated by our change in marketing strategy," Mr. Solomito says. "As effective as radio was, we wanted to broaden our reach."

The extension of the campaign added a new dimension, he says.

The mystique of the Molson Golden radio spots lives on in tv spots such as this one in a steamy kitchen.

The tv spots, such as this one shot in Malta, feature the characters from their chins down.

The tv spots supplement the radio ads and increase brand awareness. And, although radio is still Martlet's primary medium—in 1983, the company spent $10.9 million in spot radio—tv has "expanded our market and is fulfilling our over-all objectives," Mr. Solomito says.

More difficult to portray visually than a couple drinking beer, perhaps, is a hungrily growling stomach. But that's what Wendy's International agency Dancer Fitzgerald Sample, New York, did with its recent radio campaign advertising the fast-food chain's new late-night hours.

The cost for the same spot on tv was much more than double its radio cost, says Robert Reed, senior vp for DFS and management supervisor for the Wendy's account. But, he says, "The spot was such good radio, we thought, 'Maybe we can translate it to tv.'"

After weighing the pros and cons, the company decided to bring the radio spot to tv. "There were two reasons why we did it," Mr. Reed says. "First, it was a piece of good creative advertising and we didn't want to limit it to a radio audience. And second, because it would help reinforce the already existing radio spots."

The Wendy's spot was DFS' first attempt at bringing an existing radio ad to tv. Mr. Reed credits a "gut feeling" rather than "a formula" with providing the motivation behind this effort.

"Something like this [radio ad translation] has to be looked at on an individual commercial-by-commercial look," Mr. Reed says. Both Wendy's spots—radio and tv—are running in some local markets. Despite the companies' positive reactions to a radio-to-tv ad transition, the concept has its detractors.

"If it's created for one medium that usually means it will not work as smoothly in another medium as a direct lift," says Joel Hochberg, executive vp-creative, Needham, Harper & Steers/USA, Chicago.

"If the situation is such that the audio device that works well in radio carries unscathed to tv, it will work," Mr. Reed says.

He suggests the Wendy's growling stomach spot works, perhaps, because the key radio element—the talking stomach—remains an audio element on tv.

A brief list of advantages supporting a radio-to-tv ad translation includes a similar target audience and increased brand awareness. However, according to many agency people, ads for different media should be created with the characteristics of each in mind.

"To exactly duplicate an ad would not be right.

"Sometimes [when this is done] I think it's laziness and lack of creativity," says Mr. Hochberg.

Marie Spadoni is an Advertising Age assistant editor.

($0,000,000)
1. $40.675 Anheuser-Busch
2. 29.079 General Motors
3. 27.949 AT&T
4. 21.578 Adolph Coors Co.
5. 19.214 Miller Brewing Co.
6. 16.651 Chrysler Corp.
7. 15.309 Delta Air Lines
8. 14.636 United Airlines
9. 14.603 Van Munching & Co.
10. 14.205 PepsiCo
11. 12.993 Ford Motor Co.
12. 12.146 Southland Corp.
13. 11.036 American Honda Motor Co.
14. 10.917 Martlet Importers
15. 10.881 Nissan Motors

The pickup
Molsen Golden beer, :60

FEMALE: *Excuse me, is this stool taken?*
MALE: *Uh, no.*
FEMALE: *Mind if I sit here?*
MALE: *Help yourself.*
FEMALE: *Thanks.*
MALE: *Would you, uh, pass me the peanuts?*
FEMALE: *Sure—(sound of a glass being knocked over)—oh, oh, I'm terribly sorry. Oh, I've ruined that tie, and it's so beautiful too. Let me wipe it up.*
MALE: *(softly) That's okay.*
FEMALE: *Um, that's a very interesting cologne you're wearing.*
MALE *Huh? It's beer!*
FEMALE: *(Chuckle) Oh, no, I'm sorry. Let me buy you another one, please.*
MALE: *No, that's all right—I'll just suck my tie.*
FEMALE: *(Chuckle) Let me make it up to you. How about a Molson Golden?*
MALE: *Molson Golden?*
FEMALE: *Yah, imported from Canada. It's excellent. Crisp, clear, smooth—you'll really love it.*
MALE: *Uh, yah, yah . . .*
FEMALE: *You will?*
MALE: *Are you trying to pick me up?*
FEMALE: *(Chuckle) The thought never entered my mind.*
MALE: *Well, think.*
FEMALE: *(Chuckle)*
ANNOUNCER: *Molson Golden beer, from North America's oldest brewery. Since 1786, Molson makes it golden. Imported by Martlet, Great Neck, New York.*
MALE: *Well, you're not doing a very good job of this.*
FEMALE: *I know, let me start over: Is this stool taken?*
MALE: *(Shouts) Hold the peanuts!*